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# AMERICAN ART NEWS.

VOL. VII. No. 1.

NEW YORK, OCTOBER 17, 1908.

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## EXHIBITIONS.

*For Calendar of Special New York Exhibitions see page 6*

### New York.

**Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.

**C. J. Charles.**—Works of art.

**Cottier Galleries.**—Representative paintings, art objects and decorations.

**Durand-Ruel Galleries.**—Paintings of the French school.

**Ehrich Galleries.**—Permanent exhibition of Old Masters.

**Gimpel and Wildenstein Galleries.**—High-class old paintings.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

**Macbeth Galleries.**—Paintings by American artists.

**Montross Gallery, 372 Fifth Avenue.**—Selected paintings by American artists.

**Noé Galleries, 477 Fifth Avenue (Cor. 41st St.),** opposite Public Library.

**Louis Ralston.**—Ancient and modern paintings.

**Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

**H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

**Yamanaka & Co.**—Things Japanese and Chinese.

### Boston.

**Vose Galleries.**—Early English and modern paintings (Foreign and American).

### Baltimore.

**Faris C. Pitt.**—Antiques.

### Washington (D. C.)

**V. G. Fischer Galleries.**—Fine arts.

### Germany.

**J. & S. Goldschmidt, Frankfort.**—High class antiquities.

**G. von Mallmann Gallery, Berlin.**—High-class old paintings and drawings.

### London.

**James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.

**Goupil Gallery.**—Oil paintings by John Lavery, R. S. A.

### Paris.

**E. Bourgey.**—Coins and medals.

**Canessa Galleries.**—Antique Works of Art.

**Hamburger Fres.**—Works of Art.

**Kleinberger Galleries.**—Works of Art.

**Kerkor Minassian Gallery.**—Persian, Arabian and Babylonian objects for collection.

## A DOMENICO FETI FOUND.

The reproduction of "David with the head of Goliath," by Domenico Feti, which appears on this page, gives only an idea of the original picture which is in the private collection of Mr. E. David of this city.

Aside from the artistic value of the painting, the fact that there is only one other by this artist in America makes it

death. The cloak which David wears across his shoulders is made of leopard skin bordered with purple and gold velvet. It is an interesting drapery effect. The hand that grips the sword and the arm are full of interesting detail. The expression on the face of David is one of mingled fright and triumph. The head of the giant seems to fill him with horror and fear.

Domenico Feti was born in Rome in 1589. He was a pupil of Lodovico Cardi da Cigola. When quite young he was taken to Mantua by Cardinal Ferdinand de Gonzago, afterward Duke of Mantua. He was made court painter to the duke and became known as "Il Mantavo." He died in Venice in 1624. His works have long been admired and prized by art lovers. A "David with the Head of Goliath," by Feti, is in the Dresden Gallery, which has six other pictures by the same artist. Almost every art gallery of note in Europe has examples of his work.

## FINDS AMERICAN COLLECTIONS RICH IN DUTCH ART.

Dr. C. Hofstede de Groot, a historian of Dutch painting and formerly instructor in art to the Queen of Holland, returned to New York last week after a month's study of private collections of paintings in this country, enthusiastic over the high average of artistic worth in what he had seen. After viewing several collections in New York he visited other cities, going as far west as Chicago.

Dr. de Groot's researches in America were necessary for a new edition of his history of the great painters of Holland, as so many of their important works have been brought here in recent years.

"Many of the finest examples of Dutch art, both old and modern, are in this country," said Dr. de Groot. "In Chicago I found an enthusiastic interest in the modern school and fine examples of the art of Israels, the three Maris and Mauve.

"I had the pleasure of seeing the two Van Dycks recently acquired by Mr. P. A. B. Widener, of Philadelphia. They are indeed splendid. The collection of Mr. Henry C. Frick, of this city, contains only the finest examples of the great painters of the world. His 'Rembrandt's Portrait by Himself' is wonderful, and there is no finer example of Frans Hals outside of Haarlem, in my opinion, than Hals' portrait of himself in this same collection. I had the pleasure of seeing also paintings owned by Messrs. Johnson and Elkins, of Philadelphia, who have generously made provision for giving their art works to their city."

Dr. de Groot said that in Holland there could be found no such collections of Asiatic art as he had seen in the United States. He referred especially to the Morgan collection of porcelains in the Metropolitan Museum of Art and to the Oriental art objects owned by Charles W. Freer, in Detroit.

A special cable despatch to the Sun says: Important frescoes representing religious subjects have been discovered on the walls of the Church of Santa Maria at Maranola, near Caserta. Unfortunately the paintings have been spoiled by the breaking of the surface of the walls in order that the white-wash with which they are covered might hold.



DAVID WITH THE HEAD OF GOLIATH.

By Domenico Feti.

Copyrighted, 1908, by Mr. E. David.

In the private collection of Mr. E. David.

**Kouchakji Freres.**—Art objects for collections.

**Sivadjan Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

## SALES.

### New York.

**Anderson Auction Co.**—Important artistic books, Oct. 20, 26, 27.

**Collectors' Club.**—Gold coins of rare types, Oct. 26, 27.

### Europe.

**BERLIN.**—Rudolph Lepke's Auction House.—Collection of Majolica, Faience, Porcelain, Sevres, etc., owned by Herm. Emden, of Hamburg, Nov. 3.

Ancient pictures from a London private gallery, Nov. 17.

a very interesting find. The painting was examined and pronounced a Domenico Feti by Mr. Louis R. Ehrich, of the Ehrich Art Galleries, and by other experts.

The painting, it is stated, was brought to this country by an old Huguenot family named Chiputie. The family settled in Philadelphia in 1640, and the picture remained in its possession until 1870, when the last member of the family died. At the sale of the effects the picture was bought by the person who held it until recently. Mr. David, while looking at some articles in an antique shop saw the painting. It was covered with dust, and in spite of the lack of attention given to it, the picture was in excellent condition.

The painting is life size. The figure of David occupies the foreground, with the severed head of Goliath lying to the left. David grasps with one hand the colossal sword with which he has decapitated the giant. At his waist hangs the slung-shot that caused Goliath's

## IN THE ART SCHOOLS.

## NATIONAL ACADEMY OF DESIGN.

After a week's work from the antique, those students desiring entrance to the schools of the academy submitted their drawings for approval to the school committee, which met on Sunday, October 4, and in the maintenance of a certain standard of work, some applicants were not admitted, while others were entered on probation.

Mr. Will H. Low, chairman of the school committee, changed a rule of former years which necessitated all life-class students to make an antique drawing, by stipulating that any student having worked in the life-class two months previous to the close of the last season might enter without the examination work.

Mr. Emil Carlsen, one of the instructors of the academy, is painting in Sweden, and will not be here to criticize for a month or more, and in the interim Mr. Robert David Gauley will have charge of his classes.

A portrait of Robert C. Brandegee, by himself, has been received from the artist, as his associate portrait for the academy, and also an architectural design by Charles F. McKim for the entrance gates of Harvard College as his diploma donation upon election to full member as Academician.

## NEW YORK SCHOOL OF ART.

A very interesting exhibition is now being held in the gallery of the New York School of Art, 2237-39 Broadway, of the school work, which was on exhibition at the International Teachers' Conference, held in London, in August. This exhibition includes work from every department in the school, and will remain open through the month of October.

## PRATT INSTITUTE.

The first exhibition of the season in the art gallery of Pratt Institute, Brooklyn, was an exhibition of work in photography, including portraits, studies and illustrations, by Alice Boughton, and was on view from September 24 until October 10.

This will be followed by an exhibition of drawings and paintings by Howard Pyle, to open to-day and to continue until November 7.

## COOPER UNION ART SCHOOL.

It has been said that Prof. Richards will make decided changes in the methods of teaching, especially in the department of decorative art. The art school has been for some time past the shrine of eighteenth century ideals in decoration. It has a museum devoted to this period and a shop connected in which the products of the students are sold. These are lampshades, portfolios and similar articles modeled after eighteenth century originals.

More than twice as many students' applications have been received by the school as it is possible to accept. The art school for men opened on September 23. The women's art class opened on October 1.

## Y. W. C. A. ART SCHOOL.

The art school of the Y. W. C. A., 7 East Fifteenth street, opened last week. A new departure gives its art history lectures when the subject is best illustrated by collections. A special lecture with stereopticon views for its students was given at the Natural History Museum. Those who saw the school's exhibition last May will not grudge it the enthusiastic praise of the best experts in art education.

## NATIONAL SCHOOL OF ART.

The popularity of the National School of Art has increased to such an extent that it became necessary to procure larger space. Accordingly, accommodations have been built at Sixty-eighth street and Broadway. The number of classes has been doubled and a department of applied design has been opened.

The various branches of art are taught, and a further offer of one week's free tuition is made, in order to more familiarize students generally. This does not obligate anyone to further study.

The teachers include Frank Vincent Du Mond, Albert B. Wenzell, E. M. Ashe and others. The management will be conducted on a co-operative plan.

A number of pictures by members of the faculty are now on exhibition there. Among them are some of Mr. Wenzell's designs for illustration and a couple of admirable pastels, decorative in character; a well-drawn figure, violent in color and lighting, by E. M. Ashe.

## ART STUDENTS' LEAGUE.

The Art Students' League opened its enrolment books for the winter season October 5. There was a record rush of prospective students. Long before the doors were opened fully a hundred persons had gathered, and this number increased as time passed.

## BOSTON.

Two Chinese bronzes of great antiquity have been received by the Museum of Fine Arts from Mr. Okakura Kakuzo, who is now in Japan. One is a large drum, such as is used in the temple services, but of the highest style of workmanship of the period of six dynasties, being covered with elaborate conventional designs. The drum is about thirty inches in diameter, and in perfect condition. It is remarkable as giving practically the same tone when suspended or placed on the floor. The other bronze is a wine pot, used for heating the native wine. It has tripod legs and a spout which are adaptations of the dragon motive. It is in a remarkable state of preservation, and its condition indicates that it has been preserved in some collection. Along with these Mr. Okakura sent some minor items of Japanese art, among them being a superb piece of jade, which is considered to be the finest in the museum's possession, although it previously had some remarkably fine examples. The objects are not yet placed on exhibition.

An exhibition of sculptures by George Gray Barnard has been arranged with the co-operation of several friends of the museum, and will be opened in the Textile Gallery. The exhibition is expected to include the following sculptures: Maidenhood, The Hower, Urn of Life, Brotherly Love, and three fragments of a decoration from a clock.

## POLAND SPRINGS (ME.).

Messrs. Hiram Ricker & Sons have purchased two pictures from the exhibition which closed on October 5, for their permanent collection in the Maine State building—"Early Spring," by Childe Hassam, and "Landscape at Boulogne," by Leslie Thompson. A pastel entitled "Autumn," by Mrs. Georgia T. Fry, was sold to Mrs. Garret A. Hobart, Jr., of Paterson, N. J. Mrs. Hobart is the daughter-in-law of the late Vice-President Hobart. The exhibition has been unusually well attended during the summer, and a great many automobile parties have come especially to visit it.

## CHICAGO.

Plans for the coming months have been perfected at the Art Institute and the season will open Tuesday, October 20, with the annual exhibition of American oil paintings and sculpture. About fifty of these works, which were exhibited at the spring salons in Paris, were invited by Miss Hallowell, the representative of the Art Institute abroad. About seventy works were invited from well-known artists in New York, Boston and eastern cities, and the remainder of the collection was selected by juries in the usual way.

As only about 350 paintings can be hung advantageously in the galleries, Director French has sent a circular letter to juries and representatives of the Art Institute requesting them to restrict numbers unless there be some special reason why particular pictures should exceed the group specified. Last year the number reached 450 works, and valuable paintings were pushed into the halls or skyed, causing dissatisfaction, not only to the artists, but to those who had the interest of the exhibition at heart.

The annual exhibition of the Atlantean Ceramic Club will be held November 17 to December 2. The Art Crafts exhibition will be December 8 to December 22, and the exhibition of Gothic decorative cartoons for painted windows, ceilings and wall paintings for the new University Club, by Frederick C. Bartlett, will be exhibited December 8 to December 27.

The new year will open with a loan exhibition of contemporary Dutch paintings belonging to private collections in America, and there will be a special exhibition of paintings by William Wendt, sculpture by Julia Bracken Wendt and drawings by Edwin H. Blashfield. February will be given, as usual, to the works of artists of Chicago and vicinity, shown under the auspices of the exhibition committee of the Municipal Art League, and in March will be the annual exhibition of the Chicago Architectural Club, with a special exhibition of the works of Frank C. Peyraud.

In April will come the exhibition of contemporary German paintings from abroad, the Society of Western Artists, and the Federated Photographic Societies of America under the auspices of the Chicago Camera Club. From May till the middle of June the American water color society will occupy the galleries, and the National League of Mineral Painters and the Chicago Ceramic Association will present at the same time. The annual exhibition of students' work will close the season.

Miss Eia Nemoeda has taken a studio with Mrs. Ione Wheeler, 1026 Fine Arts Building. Miss Nemoeda is painting miniatures since her return from abroad and Mrs. Wheeler exhibits artistic examples of ceramic art decoration.

Charles Francis Browne is painting in France. He will return to the Art Institute in time to begin his course of lectures early in the new year.

## ST. LOUIS.

The Museum of Fine Arts has just opened the third annual exhibition of selected paintings by American artists. This will continue on exhibition through this month and a part of November.

The current exhibition, occupying five galleries well filled, and containing not a single bad picture, is one of the most interesting collections the museum has exhibited. There is also on exhibition a gallery of paintings by J. H. Sharp.

## WASHINGTON (D. C.)

Sculptures of the late Augustus St. Gaudens are to be exhibited this winter in the Corcoran Art Gallery under the auspices of the American Institute of Architects. The works are being lent by Mrs. St. Gaudens and by friends of the sculptor. It is expected that the exhibition will be as successful as that which was held last season in the Metropolitan Museum of Art. The institute has undertaken the management of the show, and hopes for the co-operation of admirers of the genius of the artist to meet the expenses of transportation and arrangement. The exhibition will be open from December 7, 1908, to January 17, 1909.

Every period of the art of St. Gaudens is to be represented, from the days of his apprenticeship as a cameo cutter until he executed such public commissions as the statues of Sherman and Lincoln. Some of the bas-reliefs which revealed his gift for portraiture are also to be shown.

It is the hope of admirers of the sculptor eventually to form a permanent exhibition of his works. Among those who are interested in the approaching show are Messrs. Cass Gilbert and William A. Boring, officers of the institute.

The Corcoran School reopened Monday and the majority of the classes have now been reorganized, both teachers and students returning promptly. An exhibition of the students' summer work will be held in the hemicycle hall a few weeks later if the precedent of past seasons is regarded, but at present all effort is being expended toward getting back to work. The enrollment this year, while not perhaps larger than in past seasons, has been very satisfactory, and the outlook is distinctly hopeful and encouraging.

The print division of the Library of Congress has grown so rapidly, and been so enriched by gifts and loans, that it is hard to comprehend the wealth of material it now places within the reach of the student and others specially interested. Besides the numerous collections available upon request there are at the present time no less than eight special exhibits set forth in the upper halls and galleries under the auspices of this division.

## PITTSBURGH.

The Art Students' League opened the fall term last week with a very large class, a number of students from out of town entering. The critic for the year will be decided upon at the next board meeting, as soon as Mrs. Harry P. Pears and Miss Whitehead return from their vacation.

Mr. John Alexander arrived in this city recently, and has been busy all week overseeing the placing of twenty-eight more of the handsome panels in the series, "Crowning of Labor," which he has painted for Carnegie Institute. The new panels are being rapidly put in place. Mr. Alexander has labored incessantly for about two years on these murals which, when finished, will form a standard in art that will live for generations.

A special cable despatch to the Sun says: While ploughing at Monteleone, Calabria, a peasant found recently a Grecian gold coin weighing two grammes. On one side of the coin is a female head. It is said to be the rarest and best preserved specimen known.



## EXHIBITION CALENDAR FOR ARTISTS.

**THE ART CLUB OF PHILADELPHIA** 220 So. Broad St.

Nineteenth Annual Exhibition.

Entries must be received before Oct. 24.

Exhibits received ONLY Nov. 4, 5 and 6.

Varnishing Day, Nov. 13.

Opening of Exhibition, Nov. 16.

Closing of Exhibition, Dec. 20.

**THE HANDICRAFTERS CLUB**, 296 Lafayette Ave., Brooklyn, N. Y.

Exhibits received, Nov. 12, 13.

Opening of Exhibition, Nov. 16.

Closing of Exhibition, Nov. 25.

**THE CORCORAN GALLERY OF ART**, Washington, D. C.

Second Exhibition of Contemporary American Paintings.

Entries must be received before Oct. 26.

Collection New York (W. S. Budworth) LAST DAY, Nov. 14.

Collection Philadelphia (C. F. Haseltine) LAST DAY, Nov. 14.

Collection Boston (Doll &amp; Richards) LAST DAY, Nov. 14.

Varnishing Day and Press view, Dec. 7.

Opening of Exhibition, Dec. 8.

Closing of Exhibition, Jan. 17.

**NOTIONAL ACADEMY OF DESIGN**, 215 West 57th Street, New York City.

Annual Winter Exhibition of Paintings and Sculpture.

Exhibits received ONLY, Nov. 23, 24.

Varnishing Day, Dec. 11.

Opening of Exhibition, Dec. 12.

Closing of Exhibition, Jan. 9.

Carroll Beckwith spent the summer at his home in Onteora. He is now at his Sherwood studio.

Charles Frederick Naegle's exhibition just closed at the Bauer-Folsom Galleries, although the first of the season, proved very satisfactory in point of attendance and sales. Among the pictures sold was "Mother Love," which was bought by William T. Evans for the National Gallery at Washington.

J. N. Marble, who has been in Santa Barbara for the past year, has returned to New York, and is at work in his Sherwood studio.

Elliott Candee Clark has painted a number of charming decorative pictures at his studio in the Van Dyck, where also may be seen a very attractive screen representing scenes in Switzerland with which Mr. Clark is thorough-

Mrs. William Parrish is still at her studio in Paris, where she is making studies. She will return to her studio in the Van Dyck during the latter part of this month.

Maurice Fromkes spent the summer in Maine and Massachusetts, where he painted some portraits. He has recently taken a studio in the Sixty-seventh Street Building.

Helen Watson Phelps will return from Paris early in November. She will occupy her Sherwood studio.

Charlotte B. Coman returned from Titusville, Pa., early in October. She brought back a number of very attractive pictures and is now busy in her studio in the Van Dyck.

De Witt M. Lockman spent most of the summer at Waltham, Conn. He is now at Port Washington, L. I., where he is painting a portrait group.

E. Irving Couse painted a number of Indian pictures at his studio in Taos, N. M. An extremely attractive one is "A Blanket Weaver," in which are two figures, an old Indian teaching a younger one how to weave. He is now at his Sherwood studio.

Albert Wenzel has returned to his Sherwood studio, where at present he is engaged in making illustrations for David Graham Phillip's story, "The Fashionable Adventures of Joshua Craig." Later in the winter he will execute some portrait orders.

Mr. and Mrs. Jules Guerin sailed for Europe on October 3. They will visit Tangier and Venice, where Mr. Guerin will paint. They will remain until Spring.

Edward Potthast spent the summer painting at Rockport, Mass., and at Beupré, Canada. He returned October 10, and is now occupying his new studio apartment in the Gainsborough, West Fifty-ninth street.

Frank Vincent Du Mond is still at Lyme, where he will remain until November 1, when he will return to his studio in the Sixty-seventh Street Building.

Ben Ali Haggin has quite recovered from the injuries he sustained in an accident last Spring. He is now at his studio in the Sixty-seventh Street Building, where he is engaged in painting the portrait of Madam M. Aldrich, the beautiful opera singer, recently engaged by Hammerstein. Later in the winter he will paint another portrait of Mary Garden.

William J. Baer spent the summer at his studio in Salters Point, where he painted a number of landscapes and marines. His oil portrait of Miss Sadie Jones, daughter of Pembroke Jones, met with unusual success. This is the more interesting since Mr. Baer is not known as a painter in oils. His picture, "The Smiling Woman," was recently purchased by a well-known collector, and a number of commissions already received indicate a busy season. He is at his Sherwood studio.

Robert Henri, after spending the summer in Spain, with a visit to Paris, will return with his bride October 20.

Charles Curran has returned from Cragmoore, and is busy in his studio in the Colonial Studio Building, in West Sixty-seventh street.

## OBITUARY.

Capt. C. Myles Collier, celebrated marine painter and former United States naval officer, died on September 9, at his summer home in Gloucester, Mass.

Mr. Collier was born in Virginia. He was self-taught. Mr. Collier had been, for years, recognized as one of the most eminent painters of marine subjects in the United States, and his pictures were shown in all of the larger exhibitions in the country. He was awarded a silver medal at Charleston, 1902.

Soon after attaining his majority he entered the United States Navy, rising in rank until he became an officer. Art, however, called him, and he resigned from the naval service and devoted all his time to painting.

Felix de Crano, of Philadelphia, died there on September 15. Mr. de Crano frequently exhibited at the Academy of Fine Arts, and he won several medals. His chief works were in sculpture, although he painted both in water and oil.

## WITH THE ARTISTS.

Looking very well after a summer in Europe, Julian Story returned to New York on the St. Louis, of the American Line, last week. He said he passed most of the time at his villa in Northern Italy and had done a good deal of automobiling near there with friends.

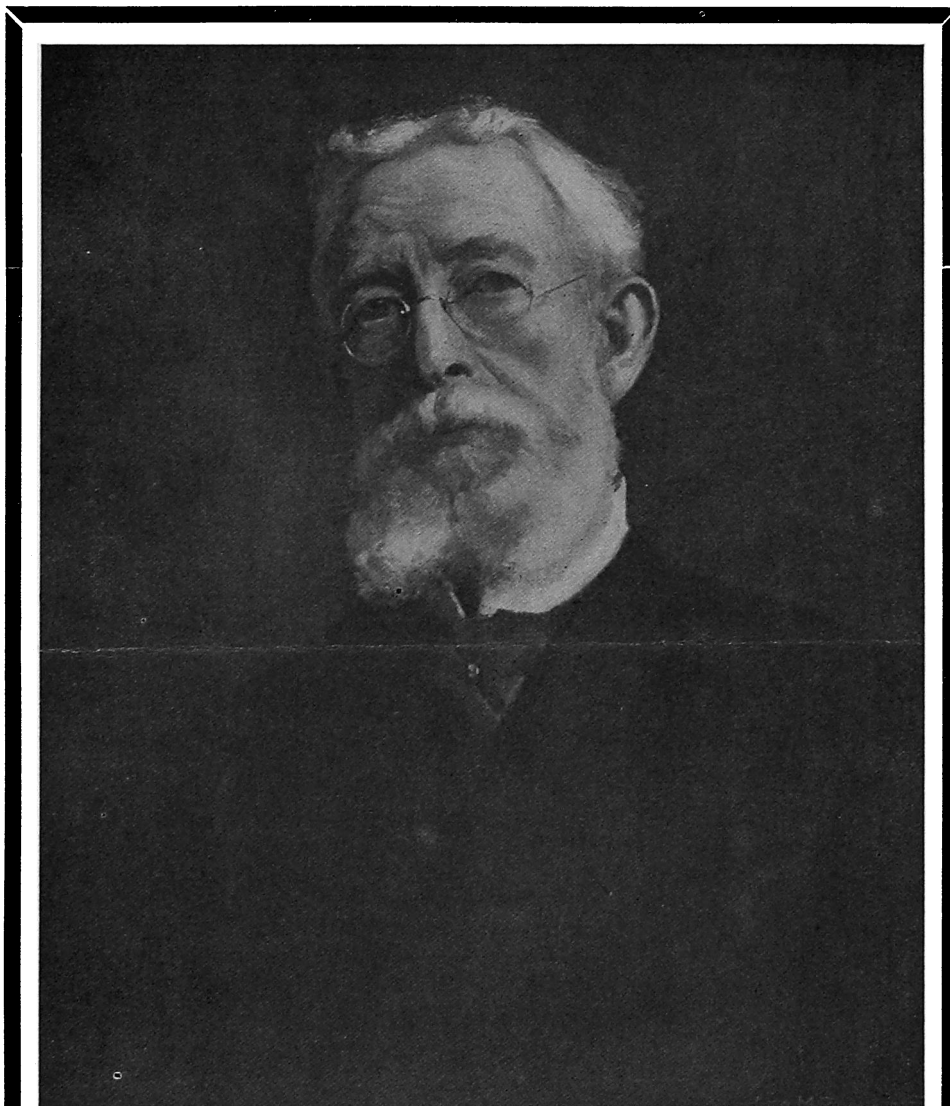
William H. Singer, Jr., has left his cottage in Gjendesheim, Norway, where, with Mrs. Singer and Mr. Martin Borgord, he has been spending the summer painting again the Gjenda Pass, and is on his way to Southern Europe. He will spend the winter in Florence, Italy, with Mrs. Singer.

Gari Melchers has returned to his studio in the Bryant Park Building.

Edward W. Deming, a painter of Indian subjects, has come back from the land of the Ojibways, in Ontario, bringing with him much interesting material for his winter's work.

John Q. A. Ward, dean of American sculptors, has sold his studio at No. 119 West Fifty-second street, where he fashioned so many of his important works, and has practically retired from the active practice of his profession. He is putting the finishing touches on his equestrian statue of General Hancock, which is to be erected in Philadelphia, and when that is done his last public commission will be complete.

Miss Eva de Lagercrantz has received a commission to paint a portrait of the King of Sweden.



THE LATE C. MYLES COLLIER.

From a portrait by Geo. M. Reeves.

Max Weyl, the landscape painter, is now enjoying a season of sketching at Upper Marlboro, Md., where there is an abundance of material suited to the selection of the artist, who is so well known for his admiration of landscapes which to many seem less attractive than more distant sections of the country, where the grandness of nature is a more prominent characteristic. The season of year is one of the favorite periods for the sketching trips of Mr. Weyl. In the summer, when the greens of nature are so vivid, Mr. Weyl has but little enthusiasm for sketching, but the coming of the more brilliant and varied autumn, brings to Mr. Weyl a special message for activity, and the best of his landscapes are those of the autumnal season.

John La Farge, who has been ill for a month, is improved in health and is engaged in his studio on several water colors, which he may exhibit.

ly familiar, he having made a six months' walk from Northern Europe across the Alps to Italy a few years ago.

At the Bauer-Folsom Gallery David Gauley is showing three pictures: "Tanagra," which took the Clarke prize at the spring Academy exhibition; the portrait of Charles Battell Loomis and "Arabella."

Cullen Yates spent the summer on the Maine coast, where he painted a number of marine pictures and landscapes. He is at present in New York, where he has been called to serve as a juror. He hopes to return to Maine by November 1.

Alethea Hill Platt recently returned from England, where she painted a number of old English interiors and gardens. She will begin her teaching November 1.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

## BERLIN.

American Woman's Club . . . 49 Münchenerstrasse  
Ed. Schulte . . . 75 Unter den Linden

## BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

## LONDON.

American Express Co. . . Haymarket St.  
W. E. Spiers . . . 36 Maiden Lane, W. C.  
Automobile Owner . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S. W.  
Sunday Times . . . 7 Essex St.

## PARIS.

American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . . 2 Place de l'Opera  
American Art Association . Notre Dame des Champs  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Bretano's . . . Avenue de l'Opera

## OPENING OF ART SEASON.

With this issue the AMERICAN ART NEWS, after the summer monthly issues, appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America. It begins at the same time its seventh volume, and its fifth year of successful publication, during which it has steadily grown in circulation, influence and favor with the art public of both America and Europe, and has justified the belief of its founders and conductors that there exists a place for an independent, fair minded, and intelligent ART NEWS-PAPER, as distinguished from a technical journal of criticism in these United States.

Several important new features will be introduced in the ART NEWS this season, and the art lover, artist, collector, art student and dealer will find each week, as heretofore, in its columns, a carefully selected and edited presentment of the art happenings of both America and Europe for the preceding week.

As said above, this is not a journal of technical criticism, but an ART NEWS-PAPER, and the success it has won on

these lines, with the encouragement of rapidly growing circulation, both here and in Europe, inspires its managers to renewed efforts to improve its quality and usefulness.

## IMPORTANT NEW ART BOOKS.

We publish in this issue notices of some unusually important new art publications, such as, for example, "The Book of the Pearl," Pennell's "Whistler," Brinton's "Modern Artists," and the "Evolution of Italian Art." These and others, in the quality of their contents, and the beauty of their typography and illustrations, evidence the marked advance made in the publication of art books in the United States of late. There is every indication of an active year among the publishers of fine art books, and our readers will find from week to week, notices of the most interesting and important of these as they appear.

## METROPOLITAN MUSEUM.

A picture by Giovanni Bellini, a Madonna and Child, in an excellent state of preservation, is the most important acquisition which the Metropolitan Museum of Art announces this month. The work is now on view in the gallery reserved for new accessions. It is said to be the most important work of the Venetian school in the museum. It was discovered but a short time before its purchase by the museum. The background is a rich orange red curtain, in front of which sits the Virgin holding the Child. The mantle of the Mother is a deep blue over the white head dress, and the dull purple-red of an undergarment can be seen. On the marble balustrade in the foreground is the painter's signature, Joannes Bellinus. Where the curtain is drawn away at the left of the composition there is to be seen a little town in the distance, with a hill back of it, and a tender blue sky with clouds.

Other recent acquisitions of the Metropolitan Museum just announced include one of the pedestals of the famous peacock throne of the Delhi palace in India. This is of white marble, inlaid with flowers in lapis lazuli, jade, carnelian and brown marble. It was one of two pedestals saved by Captain Tyler from the destruction of the palace by the British forces during the Mutiny. His widow gave the other one to the South Kensington Museum, London, about fifteen years ago, and this one was purchased from her estate by the museum.

Several examples of early Italian Renaissance furniture have been acquired. To the two chests with stucco ornamentation already in the possession of the museum, two of another type, that of carved wood, have been added. The rarest piece is a cradle belonging to the sixteenth century, and there is also a carved mirror frame bearing the arms of the Piccolomini family of Florence. Shown with these pieces are several examples of Spanish decorative art, comprising rare rugs and brocades.

## MR. J. P. MORGAN'S GIFT.

The Library of Congress has received within the last few days a rare and beautiful gift from Mr. J. Pierpont Morgan in the three-volume catalogue of his collection of miniatures. The books had been heralded in some of the English periodicals and in cable despatches from London, which aroused

expectant interest here. These messages have not been adequate to describe the actual beauty and sumptuousness of the work.

The books have been compiled by Dr. G. C. Williamson, who is one of the most noted of miniature experts, and the miniatures in the collection have been copied under his supervision at Hempstead. The books were privately printed by Mr. Morgan at the Chiswick Press, and of this edition de luxe only twenty copies were printed, of which the library copy is No. 11. The Queen of England and President Roosevelt were the first to receive similar gifts.

The books are covered by plush-lined boxes and they are deposited in the prints division, where they are kept in the special cases designed for treasures. They have for neighbors Heber R. Bishop's catalogue of his collection of jade, and Henry Walters' catalogue of his collection of Oriental ceramic art.

Of the two others one is decorated in the French style of the seventeenth century and the third is copied from a medieval volume in the Vatican Library.

## APPRECIATION OF ART.

Arts and crafts depend upon women for support, while the painter and sculptor depend upon men, according to Charles Volkmar, who was one of the speakers at a meeting held last week under the auspices of the art committee of the City Federation of Women's Clubs at the home of the president, Mrs. William Cumming Story, No. 307 West Ninetieth street. Mr. Volkmar, along with Dr. J. A. Adams, secretary of the Art Commission, and Dr. J. P. Haney, director of art in the public schools, had been asked to tell the women what they could do to cultivate an artistic spirit in this country, and Mr. Volkmar suggested that they should cultivate the arts and crafts—not only because they are closely related to the home, but because the craftsman is a more human and approachable person than the painter and sculptor.

The painter, said Mr. Volkmar, paints his picture according to his own ideas, and puts a price on it in accordance with his own estimate of its value; then, if it doesn't sell at that price he is much disappointed and talks about the public not appreciating art. The craftsman wants to come into closer touch with his patrons, and they do not need to learn a new language before they can appreciate his work or estimate its value.

Dr. Adams suggested that the clubwomen might do something to familiarize the public, and more particularly the children, with the artistic masterpieces of New York. "These things are scattered all over the city, many of them in the streets," he said, "but most of us do not see them. We are hard of seeing. We would not know our own houses if we were dropped in front of them from balloons and they were not numbered."

Dr. Haney's suggestions all related to the public schools. Among other things, he suggested that scholarships might be founded for the benefit of those "brilliant lights" who sometimes appear among ordinary children, and who are "constantly leading a life of oppression because they cannot join in the lockstep of the educational system."

Miss Abastenia St. Leger Eberle has just returned from Italy, where she has been at work on bronze figures. Among the groups which she has completed is a portrait of one of the children of Mr. C. Martin Clark, of this city.

## SCHOLARSHIP EXAMINATION.

The Jacob H. Lazarus scholarship for the study of mural painting will be awarded this fall for the fifth time.

The income of this fund is \$3,000 for three years, payable in quarterly instalments of \$250 each in advance by the treasurer of the Metropolitan Museum of Art.

The scholarship is open to any unmarried male citizen of the United States who will be required to pass preliminary examinations in (1) perspective, (2) artistic anatomy, (3) painted nude figure from life. These examinations will be held at the National Academy of Design during the week of October 26 at nine A. M.

Those candidates who shall have passed the preliminary examinations will then be required to pass a further examination in the following subjects: (1) History of architecture, (2) free-hand drawing from memory of classical and Renaissance ornament, (3) free-hand drawing from memory of the architectural orders, (4) elementary French and Italian, (5) painted sketch for a mural decoration with ornamental accessories.

These latter-named examinations will begin on Monday, November 2, and specific instructions as to the sketch will be issued on the morning of the examinations, which sketch will be received at the academy, with the final compositions not later than Friday, December 4, and the award will be made by a majority vote of the jury on Saturday, December 5, at 2 o'clock.

The holder of the scholarship must be in Rome on the first day of January, 1909, and will be obliged to spend at least thirty-four months in Italy, twenty-two in Rome and twelve in other places regulated by the committee in charge. Should the holder of the scholarship violate the laws or provoke scandal by his conduct, the benefaction may be withdrawn.

During the sojourn the winner will be required to remit from time to time results of his studies from the mural decorations in those places he studies.

The entries for the fifth competition are as follows: A. J. Bogdonov, F. Tolles Chamberlain, Vernon Ellis, John R. Graboch, Walter Henry Reeves, Joseph Sloman, Leighton Smithe, Frederick S. Starr, Henry L. Wolfe.

This time the committee in charge of the Lazarus scholarship is: Frederick Crowninshield, chairman; J. Carroll Beckwith, Edwin H. Blashfield, George W. Breck, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, A. T. Schwartz, Edgar M. Ward.

## KAISER ANNOYS ARTISTS.

A special cable to the New York Times says: The German art world, which is always at loggerheads with the Kaiser, has a fresh grievance in the revelation which has just been made that it was his Majesty's stubbornness which prevented the exhibition of German paintings at the coming Paris Salon.

Even though a Rhenish millionaire had guaranteed the cost of German participation, estimated at between \$30,000 and \$35,000, and the Grand Duke of Hesse had accepted the position of patron, the Emperor declined to allow the pictures belonging to the royal museums to be taken to Paris, whereupon the whole project fell through, as the exhibition would have been hopelessly incomplete without them.

It is pointed out that the Kaiser apparently does not share the idea of international comradeship in art manifested by the English Loan Exhibition in Berlin last Winter.



## LONDON LETTER.

London, October 7, 1908.

In an article on "Some Recent Picture Sales," in the "Nineteenth Century," attention is called to the fact that nearly all the sales of the London season have been by modern artists. From January to July ten sales alone approximately produced the colossal total of £340,000, nearly all of which has gone in the purchase of pictures by artists who have worked since the first quarter of the past century. The honors of the season fell to Turner, ten of whose pictures and drawings realized £44,400, this including the record of 12,600 gns. paid by Messrs. Knoedler & Co. for "Mortlake Terrace," which according to Prof. C. J. Holmes is "one of the most exquisite documents we possess" of Turner's transitional period.

The identity of the £25,000 Hals group at the National Gallery continues to give occupation to the experts. It has been suggested that it may be the group of "The Painter Van Goyen and His Family," which was sold at London in 1832 for £50 8s., and in 1836 for £31 10s., and has since that date disappeared.

A lively discussion has been excited in art circles over the feminine impersonation of archangels in Mr. Beerbohm Tree's sumptuous production of "Faust" at His Majesty's Theatre. This raises the question as to the legitimacy of using female models for male character, a practice generally deprecated though constantly adopted by Marcus Stone, R. A., for his popular pictures.

The Dublin Municipal Gallery of Modern Art, which, thanks to the energy of the Hon. Director (Hugh P. Lane), already contains the finest and most carefully selected collection of modern painting in Great Britain, has just been enriched by the generosity of Lord Iveagh, who has presented to it three important paintings: "Pretty Lucy Bond" (1881), by G. F. Watts; "Lilacs" (1886), by Sir John Millais, and a "View in Venice," showing the famous Colleone statue, by James Holland. Other recent acquisitions of this remarkable gallery, only opened in January, include a fine portraiture bust of Tolstoy by the Russian sculptor, Naoum Aronson, while to those works already chronicled as having been secured for Dublin from the London Salon of the Allied Artists' Association, there have now to be added the admirable still-life, "Les Choux Rouges," by Andrée Karpeles, a flower-piece by Arthur S. Wilkinson, a drawing by Enid Jackson, and imaginative water-colors by Mr. and Mrs. Herbert MacNair.

With reference to the report that Sir C. Purdon Clarke had secured for the Metropolitan Museum "one of the four pedestals of the famous Peacock Throne at Delhi," Lord Curzon of Kedleston, the ex-Viceroy of India, to-day writes a letter to the "Athenaeum" finally and authoritatively contradicting its truth.

"The famous Peacock Throne of Delhi," writes Lord Curzon, "was carried away from India by Nadir Shah, and was broken up on his death in Persia, more than 150 years ago. Not a vestige of it is, or ever has been, in England or America. The only surviving fragments are in the palace of the Shah at Teheran."

According to the same high authority the pedestal of inlaid marblework bought for the Metropolitan Museum is "said to have been brought home from Delhi after the Mutiny in 1857, and to have formed part of the platform of one of the many marble throne-

seats that were in existence in the palace and were used by the later Moghul Emperors."

The extensive collection of pictures belonging to the late Martin Colnaghi will be sold at auction by Messrs. Robinson, Fisher & Co. at Willis's rooms, King street, S. W., during November.

Lady Butler, the well-known woman-painter, has been appointed a member of the board of governors and guardians of the National Gallery of Ireland.

A fine three-quarter length portrait of "Robert Allan, Banker of Edinburgh," has been lent by his great-grandson, Captain Percy S. Allan, to the Glasgow Municipal Art Gallery at Kelvingrove.

The opening day of the Goupil Gallery Salon of modern pictures, held by Messrs. Wm. Marchant & Co., at 5 Regent street, S. W., is fixed for October 30.

## HOLLAND LOSES A MAUVE.

A genuine sensation in art circles in Holland, and especially among art dealers in Amsterdam, has been created by the loss of the great painting "On the Dunes." The painting has been beautifully reproduced and has become a favorite with picture buyers.

For years this picture has been admired by art lovers—has been considered the glory of the municipal museum—one of the lions of Amsterdam.

The Art Review has received particulars of the loss of the painting from a well-known connoisseur who is cognizant of all the facts in the case.

The picture was painted for the museum by Mauve in 1833 for 2,400 florins and was never owned by any collector or dealer until it was disposed of recently by the directors under the following circumstances:

Mr. T. H. Van Eeghen, a wealthy connoisseur, one of the most generous donors to the building fund of the Municipal Museum, had loaned during the past few years a number of his best pictures to the institution. These included a Corot, a Millet, a large Troyon, Jacob Maris, Courbet and other well-known artists, including two examples by Mauve, one a small oil painting 13x15 inches, "Sheep Going into the Fold," and a larger picture, "The Woodcutters."

Recently Mr. Van Eeghen lost his fortune, and the pictures loaned to the museum were returned, his brokers placing them in the hands of dealers to realize on them as expeditiously as possible.

In making the transfer of the Van Eeghen canvases his dealer persuaded the directors of the museum that Mr. Van Eeghen's two small canvases (the "Sheepfold" and the "Woodcutter") with the Courbet were of greater artistic value than the splendid canvas "On the Dunes." The arguments they used to convince the directors of the museum must have been of an extraordinary character, for the exchange (for which the clever firm of art dealers received a commission of 2,500 florins) was no sooner effected than, presto! the great picture was whisked off to the United States.

A few days after the transaction the directors woke up to a realization of the stupid blunder they had made and what poor business men they were. Mr. Slagmulder, proprietor of the firm of Frans Buffa & Sons, cabled to America to the alleged purchaser, asking terms for its return. He received the reply "Mauve sold." It was too late. He then offered a large sum for the return of the picture to Holland, but his offer was refused.

Later Mr. Henry Reinhardt, representing the purchaser of the picture, arrived in Amsterdam and asked Mr. Slagmulder \$65,000 for it, which the latter said was "too much, not for the picture, but for me," and his offer of \$40,000 was refused. He is still working zealously to secure its return, although it will naturally cost a very large sum, if it can be purchased at all.

The whole affair has created a great deal of talk, and, no doubt, there are many who believe that what Americans call "graft" was not lacking in the transaction.

Recently the Dutch government paid 750,000 florins (\$300,000) for a Vermeer and a few other poor pictures from the Six collection, and the entire purchase is of less interest and artistic value than this glorious Mauve.

The lesson to be learned is that directors of museums should be good judges of artistic values, and of commercial values as well, and likewise that they should be patriotic enough to guard national treasures from money-grabbing vampires who would sell their parent's tombstone for cash!—Art Review.

## EUROPEAN SALES.

Among the more important art auction sales scheduled for the coming season at Rudolph Lepke's Art Auction House in Berlin, will be those of majolica, faience, porcelain, etc., owned by Herm. Emden, of Hamburg, some 1,222 XVI. to XVIII. century pieces of special interest to American collectors because of the great number of very rare majolica and porcelain of all the best manufactories, on November 3, and of ancient pictures from a London private gallery, comprising choice works by De Bles, De Bruyn, Crivelli, van Goyen, Morland, S. A. Ostade, Rembrandt, Jacob Ruisdael, Jan Steen, D. Teniers, etc., on November 17. Catalogues for these sales can be examined or obtained at this office.

## COIN COLLECTION SOLD.

Mr. Willard F. Smith, of Lee, Mass., sold on Tuesday to a Chicago collector, who is said to represent the Marshall Field Museum, the collection of rare American coins of Mr. Smith's father, the late De Witt S. Smith, who for years was president of the Smith Paper Company, of Lee. In the collection is a \$4 gold piece of the coinage of 1879, which cost Mr. Smith \$255. There are a few gold pieces issued by the Roman emperors from 300 to 900 B. C.

## LOWELL (MASS.).

The Lowell Art Association, of Lowell, Massachusetts, has acquired a bronze replica of the statue to be erected in Chelsea, London, to James McNeil Whistler, of which two replicas only will be made, one for America and the other for France, the original done by Auguste Rodin, who succeeded Whistler as president of the International Society of Sculptors, Painters and Gravers of London, England.

The monument is allegorically expressed by a female figure representing "Fame," with a portrait of Whistler embodied in the composition, which will find place in front of the birthplace of Whistler in Lowell, and which will be used as an art museum.

Mr. George Gray Barnard has returned to New York from Maine and expects soon to go to Moret, France, for the winter.

## PARIS LETTER.

Paris, October 7, 1908.

An unusually large attendance thronged the lofty rooms of the Grand Palais to welcome the sixth Salon d'Automne on its opening day.

This institution, after much struggle and difficulty, has won, at last, the hearty support, not only of the artistic circles, but also of that part of the general public who, in Paris more than anywhere else, form a factor of considerable importance in the success or the failure of such exhibitions.

This, to a large extent, is due to the eclecticism and good taste displayed by the organizers who are never at a loss to find some original features well designed to enhance the interest of their exhibition.

Thus we have this year no less than three retrospective exhibitions, two of which, at least, that of El Greco's works and that of Monticelli's, well deserve for themselves a lengthy visit to the Grand Palais.

There is also an exhibition of works by Bresdin full of interest and a special display of paintings by Finnish artists, which throws a new light on the conception of art in the North.

As for the Salon itself, it does not differ essentially from what it has always been since its foundation: an immense and somewhat "jarring" congregation of pictures of every school and every tendency. Still good are not scarce.

Among the most noted exhibitors are Mr. Belleruche, with two portraits; M. Chigot, with six canvases; M. Guerin, with five; André Wilder, six landscapes; Messrs. Lebasque, du Gardier, Dethomas, Felix Borchardt, etc.

Other names are Messrs. Kafka, Henri Girardot, Durenne, Bugatti, Rouault, Othon Friez, Manzana-Pissarro, René Piot, etc.

American artists have a prominent place in the galleries. Among those who have sent the most interesting exhibits are Messrs. John Marin, Aug. Koopman, Aronson, Geo. Barpe, T. E. Butler, Dougherty (of Philadelphia), Henry Beau, Ossip L. Linda (of Chicago), Alfred Maurer (New York), Geo. Oberteuffer, Geo. Oakley (of Rochester, N. Y.), Jerome Blum (of Chicago) William S. Orton, T. D. Ferguson, Everett-Lloyd-Bryant (of Galion, Ohio), W. Westley Manning (F. M. Johnson (of Boston), F. J. Steichen, Miss Alice W. Ball (of Baltimore), Miss Ethel Carrick, Miss M. de Cordoba (of New York), the Misses Dolese (of Chicago), Miss B. Herbert (from Wisconsin), Miss Katherine Kimball (of New York), Miss E. Norcross (of Chacog), Miss C. Osborn, Miss A. K. Quinn, Miss A. E. Rice (of Philadelphia), Miss E. Sands (of Newport).

Albert Maignan, the historical painter, died on September 29. Mr. Maignan was born at Beaumont, Sarthe, France, on December 15, 1844. He studied under Noël and Luminais. He received a first class medal at the Salon of 1879 and the Cross of the Legion of Honor in 1883. His picture "Dante Meeting the Countess Matilda" was purchased by the French Government for the Luxembourg collection.

One of his most famous paintings, "The Attack Upon Pope Boniface VIII," is in the Metropolitan Museum, New York.

Owing to the fact that the constitutionality of the recent Art Museum Act is before the Supreme Court of the state of Missouri, the Museum has not had the use of the funds voted by the people. Therefore the Museum's exhibition has been very much interfered with, and plans that were shaping up were temporarily abandoned.

# ARTISTIC BOOK NEWS

Three important book sales of the Anderson Auction Company in their new and splendidly equipped home, 12 East 46th Street (near Fifth Avenue), will be held on October 20, 26th and 27th. The first will include the following:

Turner Gallery of Art, Art Out of Doors, Barber's Anglo-American Pottery, Artist Aubrey Beardsley, Parton's Comic Art, Alice Morse's China, The Connoisseur, Walter Crane's Fairy Masque, Artist Durer's Life and Works, Alice Morse's Artistic Costumes, Furniture Design, Colonial Art Furniture, Artist Boughton's Holland, Artist Sir Frederick Leighton's Life and Works, Guy de Maupassant's Life Work, with drawings by American and French artists, Artist Remington's Pony Tracks, Chaffer's Pottery, Oriental Rugs (4 different volumes), Artist Gilbert Stuart's Life and Works, Robinson's Sporting Pictures and Frederick Vor's Collection Manual.

The second sale will offer numerous volumes relating to Architecture and Early Printing, as well as books on other important subjects, and the third sale will include such fine art publications as:

Early American Engraving, Artist George Cruikshank's Curious Wood Cuts, Barber's Pottery, English Cathedrals, Artistic American Costumes, Lubke's Art History, Artist Hoppner's Beauties, Parton's Artistic Caricature, Woodberry's Engraving, Blackburn's English Art, Artist Cruikshank at Home, Goupil Photogravures, Jacquemart's Art Furniture, Freeman's Italian Sculpture, Musical Mezzotints, Photography at a Fine Art, Elliott's Pottery and Porcelain and Eddy's Whistler.

The book on the J. B. Lippincott Co., Philadelphia, list that, perhaps, may be regarded as most important, and that certainly will arouse most discussion, is "The Life of James McNeill Whistler," by Elizabeth Robins, and Joseph Pennell, to be published this month. Mr. Pennell has stated that he was duly authorized by Whistler, three years before the latter's death, to prepare such a biography; but litigation, arising from objections on the part of the executrix of the estate, blocked the way to its completion for some time, and resulted finally in making it impossible to reproduce in their entirety the very large number of letters by Whistler in Mr. Pennell's possession. Mr. and Mrs. Pennell, however, have been able to present the substance of the letters, and these, together with an extraordinary array of other documents relating to the subject, fortify a personal knowledge of Whistler resulting from a close friendship covering more than ten years.

"The Book of the Pearl" (The Century Co.) is quite the most sumptuous volume of the season. Inside its royal pearl studded cover are portraits of famous women wearing famous ornaments of pearl—the Empress of Russia, the Queen of England, Nordica, and Margherita of Italy with her strings of pearls. Dr. G. F. Kuntz, the jewel expert, and Dr. C. H. Stevenson have written all there is to know of pearls, their history, their romance, their origin and the treatment required for their preservation.

Otto H. Becher, whose "Whistler in Venice" is just published by The Century Co., is an American artist and etcher. His friendship with Whistler began in Venice and ended only with the artist's death. The two artists were constantly together during Whistler's sojourn in Venice and the book is made up of how he worked and how he played in the city of canals. Many etchings are reproduced from a collector's set never before published.

The drawings which fill "The Henry Hutt Picture Book" (The Century Company), beautifully reproduced in colors or in monotone, are the work of a clever and facile illustrator with an eye for a pretty girl. Whether she is typical of American society or is purely a figment of Mr. Hutt's graceful fancy hardly matters. None of Mr. Hutt's designs tells a complicated story. He is content to make the most of his model's dainty form and features and of her exquisitely modern habiliments. It has been handsomely made and is published in an especially piquant cover.

The book on the Baker & Taylor Co. list that, perhaps, may be regarded as the most important, is "Modern Artists," by Christian Brinton. This exceedingly handsome volume is a notable contribution to the literature of the subject by a distinguished art critic. Superbly illustrated and with text treated in a vital and informing manner. The book is indispensable to a knowledge of modern art. There are 56 full-page illustrations, four in color.

The Baker & Taylor Co. have published Medieval Architecture (2 volumes) by Arthur Kingsley Porter. This work is of much importance, being a wonderfully complete history of the development of architecture, with special relation to the Gothic. The work is scholarly and scientific, though adapted to the requirements of the general reader.

"A Child's Guide to Pictures," by Charles H. Caffin (Baker & Taylor Co.), is intended for young people, parents, teachers and libraries. It so explains good pictures that the child learns to love them, to know why he loves them, and to recognize the qualities common to all great pictures.

"The Art of the Netherland Galleries," which will next appear in the Art Galleries of Europe series issued by L. C. Page & Co., Boston, differs in arrangement from the earlier volumes of the series, the author, Mr. David C. Preyer, having preferred to arrange his material in such a way as to construct a history of Dutch art. Accordingly, after a descriptive list of the chief Dutch galleries and museums, he takes up the painters before Rembrandt and briefly notes the chief work of a very large number before coming to Frans Hals. Rembrandt and his contemporaries and pupils, occupy the chief place in the book, but enough remains for a sketch of the early nineteenth century art, and critical notes as to the later artists, especially those whose work recalls the glorious traditions of the past.

"The Cathedrals and Churches of Northern Italy" is just published by L. C. Page & Co., Boston. This latest addition to the Cathedral Series makes an especial appeal to the lovers of architectural beauty and history. In northern Italy the cathedrals have a peculiar charm, different entirely from that exerted by the French and English church edifices. There is so much of world's history interwoven with the chronicles of these ancient buildings that the student is distinctly impressed with their significance as a part of the Italian landscape. A traveler to Europe with a taste for ecclesiastical architecture will find in this work, as in the others of the series, a handsome volume of valuable information.

Those who wish to have the collected work of Saint Gaudens will find it reproduced in a special number, "Augustus Saint Gaudens," issued by the International Studio (John Lane Company). This contains an appreciation by C. Lewis Hinds, two portraits, and about fifty photographic reproductions and chronological lists.

The new publications of the John Lane Co. will include "Aubrey Beardsley," by Robert Ross, and "Vincenzo Foppa of Brescia, Founder of the Lombard School, His Life and Work," by Constance Jocelyn Ffoulkes and Majocchi Rodolfo.

The sheaf of letters by Augustus St. Gaudens, published by Miss Rose Nichols in the October number of "McClure's Magazine," with a promise of more in November, contains some deeply interesting revelations of his inner character.

The Frederick A. Stokes Company is issuing a record book for the use of collectors. It is called "My Treasures," and the arrangement of the pages affords spaces for the recording of such facts as the date of acquisition, the age of the article, its maker, style and other points of distinction. Special pages are provided for different subjects.

A popular account of "Delftware, Dutch and English" (Frederick A. Stokes Company) has been written by Mrs. N. Hudson Moore. The sketch of the Dutch manufacture will probably satisfy the general reader, though we fancy real collectors would call for more precision. This is followed by a list of the principal marks. At the end is an account of the English industry. There are many pictures.

In the series of "Masterpieces in Color" (Frederick A. Stokes Company) four new volumes are out this week devoted respectively to "Carlo Dolci," "Millais," "Tintoretto" and "Gainsborough." Volumes on "Frans Hals" and "Van Dyck" will be published next month or possibly in November. "The Saints in Art," by Margaret E. Tabor, is another art publication which appears this week. It is intended for those who would know the meaning of the old religious paintings, explaining the symbols and attributes with which they are usually embellished, etc., and contains many photographic reproductions of old masters.

Coins, china, lace and needlework form the subject of three books which will be published this month by the Frederick A. Stokes Company. The first of these, "Chats on Old Lace and Needlework," by Mrs. Lowes, will be an illustrated volume dealing with its subject from historical, artistic and utilitarian points of view. "Chats on Oriental China," by J. F. Blacker, takes up the ceramic productions of Japan and China, going back in its historical review to the early Chinese dynasties. "How to Know Coins," by Gertrude Rawlings, is intended to serve as a popular introduction to the study of coins, and embraces in its historical summary the coinage of ancient Greece and Rome and other countries down to and including the St. Gaudens eagle of the United States.

Brentano's promises three new volumes in the Classic Art Series this Fall. The series is planned to form what may be taken as a pictorial encyclopedia of pictures painted by the world's famous artists, each volume in it dealing with a single artist's work. Five volumes have already been issued on this plan—Rembrandt, Titian, Durer, Rubens, Velasquez. The new volumes are "The Work of Rafael," reproduced in over two hundred illustrations, with a biographical introduction by Dr. Adolf Rosenberg. "The Work of Michelangelo," one hundred and sixty-nine illustrations, with an introduction by Fritz Knapp, and "The Work of Correggio," one hundred and ninety-six illustrations and an introduction by Georg Gronad.

Moffatt, Yard & Co. will publish "The Mallet's Masterpiece," by Edward Peple. It is a story built around the mystery of the Venus of Milo.

Edward Carpenter's "Sketches from Life in Town and Country" (The Macmillan Co.) makes one wish that its author had settled down years ago to steady, artistic production, instead of scattering his energies in preaching, lecturing, market-gardening, and sandal-making, in socialistic meetings, street-corner speeches, and calls on Walt Whitman.

## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Astor Library**—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

**Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Cottier Galleries, 3 East 40th St.**—Special display of paintings.

**Keppel Galleries**—Portrait engravings by Robert Nanteuil.

**Lenox Library**—Danish etchings from the collection of Dr. Alex. Hellrung.

**Metropolitan Museum**—Open daily. from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

To the series of "Drawings of the Great Masters," published by Charles Scribner & Sons, there has been added another sheaf of "Drawings of Rembrandt." Mr. Malcolm Bell, in a brief biographical and critical introduction, has a true saying on the subject. The paintings themselves hardly give us the subtle initiation into the master's genius that is given by the drawings. Studying these intensely personal souvenirs, we seem to be looking over his shoulder, and to get a little closer to his spirit. Any publication which brings the drawings within the reach of the student with a slender purse is warmly to be commended, and the present volume is peculiarly well adapted to the purpose.

The A. Wessels Company announce the publication of "Evolution in Italian Art." Evolution in art is of course taken into consideration by every historian of art, but it has never been so systematically studied as in the present volume which was written by Grant Allen before his death, and has been revised and brought up to date in the light of recent knowledge by Mr. J. W. Cruikshank.

In the "Popular Library of Artists" series (E. P. Dutton & Co.) is issued a critical and biographical volume on George Cruikshank, by W. H. Chesson. The volume, which forms the nineteenth in the series, is furnished with typical Cruikshank illustrations.

Another colored picture book with accompaniment of text, is "From the North Foreland to Penzance," by Clive Holland, illustrated by Maurice Randall (Duffield and Company). Mr. Randall has painted a set of pretty pictures; very few illustrate any place. Southampton, for instance, is represented by a group of vessels huddled together.

"A Book of Sweethearts" is the title of a gift book which will be published this Fall by the Bobbs-Merrill Company. It is a quarto containing large, full-color reproductions of paintings by well known American illustrators such as Howard Chandler Christy, Harrison Fisher, Clarence F. Underwood, Will Grefe, Lester Ralph, and F. Graham Cootes. The head of a beautiful girl forms the subject of each picture.

Among the announcements of the John C. Winston Company, Philadelphia, to which special attention may be called are "The Autobiography of Allen Jay," "Historic Houses and Their Gardens," containing intimate descriptions of various edifices in America and on the European continent.

## WITH THE DEALERS.

The dealers are returning, and, with a few exceptions, another ten days will find them in their galleries ready for business.

M. Emil Rey of Seligmann Brothers, will sail from Havre on La Provence to-day.

M. Roland Knoedler, accompanied by Mrs. Knoedler, will sail on La Provence from Havre to-day. Mr. Charles Knoedler is due to arrive to-day on La Savoie.

Messrs. Scott and Fowles arrived a few days ago from their annual trip abroad.

Mr. V. G. Fischer, accompanied by Mrs. Fischer, arrived on the Augusta Victoria October 10.

Mr. Louis Ehrich, accompanied by Mrs. Ehrich, returned on the Minnetonka, October 12, after an enjoyable and successful summer abroad, during which he visited the principal art galleries of Europe.

Mr. Dikran Khan Kelekian has been receiving congratulations on his marriage in July last to Miss Caromanian, an Armenian lady, with whom he will return to New York next week.

The Blakeslee Galleries are open for the season. Mr. Blakeslee, who returned from Europe in August, and who spent the late summer and early autumn at his country place at Lake Waramaug, Conn., returned to New York October 15.

Mr. Arthur Tooth of Tooth & Sons, arrived last week, and is superintending the arranging of the new galleries of the house in the old Belmont mansion at Fifth Ave. and Forty-seventh Street.

Mr. Edward Brandus will arrive probably early in November. He is now in Paris.

Mr. Joseph Durand-Ruel is expected with his family early in November.

Mr. Julius Oehme returned from Europe last month, and is now at his galleries at Fifth Ave. and Thirty-second St.

M. and Mme. Eugene Fischhof of Paris have issued cards announcing the engagement of their daughter Lydia, to M. Pierre Gillou. M. Fischhof, who did not visit New York last winter, will probably come over in December. He has been again this season remarkably successful with his racing stable, and has borne off the lion's share of the greater prizes on the French turf.

At the Keppel Galleries a fine collection of portraits by Robert Nanteuil is now on exhibition. The subjects include two portraits of Louis XIV. The gem of the present collection being the portrait of Francois de la Mothe le Vayer, drawn from life and showing a remarkable grasp of the anatomy of the head and the most delicate feeling for subtleties and refinements of modeling.

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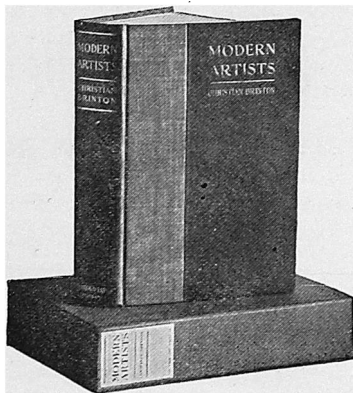
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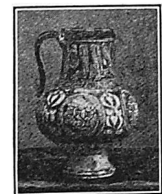
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